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THE FUTURE ROLE OF THE NEW YORK STATE LIBRARY IN STATEWIDE AUDIOVISUAL ACTIVITIES: A SURVEY WITH RECOMMENDATIONS

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Introduction

This survey of the role of the New York State Library in audiovisual activities at the state and system level was charged with these responsibilities: 1) to define the role of films and phonorecords at the state and system level for public library use; 2) to identify state-wide needs, and to review and appraise existing patterns of service; 3) to make a five-year projection of use which would include circulation of materials and training activities; 4) to recommend alternate programs of development and their costs; and 5) to check current holdings and acquisitions of materials in order to give suggestions for further development. A series of visits was planned to a number of library systems to observe audiovisual operations: Southern Adirondack, Mohawk Valley, Finger Lakes, Chemung-Southern Tier, Nassau, Suffolk, and Pioneer. In addition, an informal questionnaire was sent to all systems. The results of this short query are summarized in the appendix.

It is fitting here to thank all those whose time was so generously extended, and whose duties suffered accordingly in the provision of this hospitality. All librarians interviewed were frank, obviously interested, and willing to discuss any and all problems, including, for some, their reservations about audiovisual services. In addition, an informal group of state agency and systems librarians were most helpful in reviewing the first draft of this report. Their comments during that session have been incorporated in this final paper wherever such points helped provide a better focus and present a clearer statement. It is hoped that this report will result in a strengthened and self-enlarging involvement in the wider use of all library materials, through which audiovisual items will play a more significant part.

Audiovisual Materials in the Public Library

Audiovisual services in libraries have had a checkered history. They have been considered, on the one hand, as a "fringe benefit," worthy of attention and exploitation only after traditional library services and operations have been judged minimal, standard, or adequate. At the other extreme can be seen the total effort (in itself actually small and spotty) which incorporates the newer media in an integrated concept of all library operations. Between these two poles is a vast desert of disinterest and disinclination to experiment, which includes a firm conviction on the part of many librarians that little good is to be gained from expenditures of time and money in an activity which is aside from the major emphases of librarianship.

It is the idea of audiovisual services as activities only which may be the key to the difficulty. While all library materials are made available through services, audiovisual materials must be understood first for what they offer and what they do before they are organized into activities. What are they good for? They are the records, in a different physical form, of some of man's activities: phonorecords present man's expression through musical and other sounds; films present through the illusion of motion a record of man's historical, artistic, and social activities. Other non-print forms (excluding microreproduction which is not an audiovisual item by generally accepted definition) in lesser detail and in simpler physical format are more limited records. Such materials are presentations of the original message in a form best suited to carry the particular information to those who want or need it. A film, a record, or an art reproduction is a replacement for a printed item when it provides a stimulus, or fills a need, which cannot be obtained as well from any other kind of material. The lack of understanding of this concept may be the reason for the uneven growth in the collection and use of non-print materials in libraries across the nation.

There are several explanations for this uneven development. Audiovisual devices are new, even if they are now more than a generation old. The total number of librarians whose training has included audiovisual concepts and practices is small. Further, most of the activity involving audiovisual materials is in the area of education; while libraries certainly are educational agencies, they are not involved usually in the formulation of educational objectives. Finally, perhaps, librarians are just too busy with print problems to be either excited about or employed in any additional labors of learning.

Can a library without such additional aids serve adequately in today's world of intellectual and social ferment, and in dealing with the great storm of publications which confronts us all? It is doubtful that books alone can provide all of the necessary information which people need. It should be apparent that, as good, important, prestigious, and permanent as books are, they cannot tell the full story without the help of other aids. The answer to the question posed above seems obvious: no library which attempts to meet either the letter or the spirit

of the ALA public library standards can do so without a thorough and constant re-evaluation of its services from the viewpoint of offering a complete array of materials and devices which are necessary in today's (and more so in tomorrow's) complicated struggle for existence.

1. Current state library responsibilities for films, phonorecords, etc.

No clear pattern of audiovisual activity at the state agency level exists in the U.S. to serve as a proper model. All state agencies are backstopping local library development; as local library schemes evolve and become perfected, there is unquestionably an increased demand for audiovisual materials and consultant help. The focal point of such services has been on films--these are the most expensive, the most complicated, and the most useless if not properly oriented to the library's objectives. Indeed, the history of public library audiovisual growth may be described in terms of films alone, as if this medium were the only evidence of audiovisual use. Whatever the circumstances behind this aspect, it is true that the state agency has been usually the only available central resource with both finances and personnel capable of helping smaller libraries on a widespread basis.

A number of state libraries have organized film libraries, general or specialized; others have made film service available through contractual arrangements. A few state libraries have given dollar grants for local purchases. The pattern evident in New York to date has been the typical one, where the superior resources of the state agency have been organized for use by smaller units on a state-wide level. This is probably the most adequate pattern of such involvement, even though no clearly-defined handbook of practice for this responsibility is available.

The American Association of State Libraries includes in its standards the following item with respect to audiovisual resources:

11. The total resources in each state should include audiovisual collections which are available to users throughout the state.

Films, filmstrips, slides, and recordings constitute a valuable form of educational material for schools, organizations, and individuals. Various plans have been developed for their coordinated provision, including state centers, cooperative pools and circuits, county units, and affiliates of regional libraries. Whatever the form of organization, the state once again has responsibility for reviewing the situation, promoting suitable facilities and sharing in their cost, and state library agencies should take the initiative in developing the audiovisual program.¹

From the impressions and observations gained during the visits, it is clear that the inception of a continuing and well-planned training program is the first

1. Standards for Library Functions at the State Level . . . Amer. Assn. of State Libs., ALA, Chicago, 1963, p. 13.

priority for the New York State Library if a widespread concept of audiovisual service and satisfactory results are to be achieved. The scarcity of librarians with audiovisual backgrounds is obvious; the limitations of typical library budgets and philosophies are equally evident. The state agency is the proper focal agent for instigating training activities, with the expectation that the experiences gained at such sessions will be carried on and expanded at systems levels. Sufficient personnel are available throughout the state (indeed, at well-placed points) to aid in both the planning and execution of continued programs of practice, selection, and evaluation of audiovisual resources and activities.

The training activities for which the state agency should assume initial and then continuing responsibilities deal mainly with orientation to content and program use. The various specialists (with the addition of an audiovisual consultant whose main duties are described later) should help focus attention where desirable and appropriate on film and other material support for ongoing activities; they should help arrange sessions in which such materials can effectively introduce, build, or summarize a program idea; and they should schedule their current consultation activities so as to include attention to and discussion of nonprint items. There can be no precise catalog of such activities; rather, the furtherance of audiovisual practice will be more impressive and lasting if it becomes a built-in part of all consultation and practical seminars dealing with systems personnel. The fact that some systems have set up preview and evaluation sessions for the main purpose of acquainting staff members with such materials is indication that it can be done, and on an even wider basis, in spite of obvious limitations of time, personnel, and materials. If continued emphasis comes from state agency specialists, it would help instill an attitude of involvement and growth of interest in better integration of all necessary library materials.

The next most important activity is the furnishing of information, on a continuous basis, about films, records, etc. Such information should consist of summaries of reviews, examples of programs, announcements of new materials, and all other such data useful to furthering audiovisual service. It will not be the responsibility of the state agency to furnish materials for preview and program use. The information furnished can form the basis for a film information service to system members and patrons; as the system becomes more involved in this work, each headquarters can provide its own information through subscription to the few available preview and evaluation services, and thus increasingly relieve the state agency of this duty. The practical result of this information service is a user bulletin for system patrons which describes materials and suggests ways in which the system can help in the use of audiovisual aids.

The state library's film collection is a good general collection of prints chosen for their aptness and interest to system needs. The coverage of subjects and the depth within certain areas indicates considered attention to selection and purchase. It is a general collection whose main and only purpose is to help systems become acquainted with the values of film content for group activities. Since New York faced the same problem as other states in the starting of film services, it is

obvious that the development of such a collection was focused on the promotion of the concept of library audiovisual services. The fact that use has grown steadily, and demand has brought with it increased budget and print acquisitions, indicates that the direction of development was correctly plotted.

At the present time, however, it appears that a change can be made in the development of services at the state agency level without disrupting or decreasing the opportunities for greater system involvement. A suggested new emphasis is presented in the section of the report on "Future audiovisual operations at the state agency level."

With respect to phonorecords (all types), there is considerable question about the maintenance of a general loan collection in the state library. It is common to find throughout the country that the state agency does have a central collection for loan to libraries, both for demonstration and patron need; such practice, however, does not explain satisfactorily the rationale behind the activity. Records are readily available everywhere at discount prices, and their administration must be in terms of local interest and demand, for which the huge catalog of commercially available musical and nonmusical literature is deemed generally adequate.

The present state agency collection is a sampling of records, musical and nonmusical, selected to explain to librarians unfamiliar with such resources what recorded "literature" is. The state library, through distribution of gift sets, undoubtedly has sparked interest in the content and in the better understanding of the feasibility and value of a library record lending service. The present level of collection in number and depth indicates that this second major element of audiovisual resources also should undergo a basic change in its direction; statistics of the use of this present limited resource indicate further that it has achieved the fundamental objective of arousing interest and stimulating use.

There is a role, of course, for the state library in the record field. There are specialized records just as there are specialized print materials. Such print specialties are commonly considered beyond the scope of typical, duplicative library resources; for this reason, some states are now considering the establishment of regional reference centers to carry the burden of demand for expensive and more depthful reference resources. The state library can justify adequately expenditure of funds for special audio materials in a collection which contains such areas as language series of a level beyond the typical one- or two-disc sets, full literature and poetry readings, dramatic productions, special archival recordings of historical, social, and cultural occasions, etc. Music experts can help select the range of musical literature on records for such a definitive collection; other experts can help in the amassing of a reference-type resource of recorded literature for the nonmusical fields. Further attention is given in the section on "Future audiovisual operations . . ."

Other nonprint materials should be considered as rightfully within the scope of the state library's collection, in limited application. Some filmstrip material

would be useful for adult programs, especially if presented as part of a unified package of program resources; some slide collections should also be considered as valuable for specific library needs. These items are included in the proposed budget in a later section of this report.

Since art reproductions are increasingly available in libraries as one form of visual service and aid, the state library might consider its role in advising on and/or supplying this particular form of materials. Wherever local art galleries or museums are available, it was suggested that local librarians might seek help through them in dealing with such materials or through the establishment of such a service by the gallery or museum. If systems were to establish such collections for patron use, the state agency could be called on to supply information about purchases, sources, and processing of these items. Most probably, then, the state agency should not undertake the establishment of a loan collection of art reproductions for system use.

At the state level, and probably later at the systems level, some consideration should be given to exhibit materials. There is emerging now a commercial service which will provide libraries with constantly changing, professionally prepared exhibits; this service is relatively inexpensive for its service contents. Numbers of libraries engage part-time exhibit or publicity personnel to help arrange a full exhibit program, within and without the library, which presents to the public a good, interesting picture of library activities. Such available services, commercial or otherwise, might be one of the responsibilities of the audiovisual consultant, and also of interest and benefit to all state agency specialists.

N.B. The state agency should subscribe to the new Educational Media Index (McGraw-Hill, 1964) and encourage systems to enter their own subscriptions as soon as the need for this master list becomes evident. The Index will be useful at the agency level to suggest related materials (of all forms) for a great variety of subject (hence, program) needs, and to call attention to the integration of film, record, and other visual aids in the satisfaction of patron requests.

2. Present statewide audiovisual operations

a. Resources

From information gained through the visits, New York has a number of film resources, widely scattered and of varying strength. New York city, the center of the communications and publishing industry of the country, abounds in special and general commercial film sources. At the other end of the state, Rochester has one of the largest collections in a public library in the country. Between these two points, a number of other collections exist--Syracuse University, the Eastman House collection in Rochester, various institutional resources of limited size and scope, and school system audiovisual centers. There are a number of large phonorecord supply houses in New York city and elsewhere in the state.

A short summary of present holdings and expenditures for the systems is included in the appendix. It can be seen from these figures that there is spotty resource development throughout the state, and that expenditures do not reflect any considerable attention to the building of a well-stocked resource: approximately 10% of all materials expenditures has been devoted to films, and approximately 4% to phonorecords. What is most apparent is that only very few systems (and the figures are not complete for all operations) have made any effort toward achieving this resource.

It becomes also apparent that the state library expenditure--its single annual figure amounting to almost two-thirds of all systems money--and the Rochester Public Library audiovisual budget are the two major funds outside of the three New York city systems. While no figures are available for its expenditures, the number of film titles in the North Country system (Watertown) indicates that it is a comparatively large collection available to its member libraries. Therefore, while it can be said that audiovisual resources are extensive in the state, public library holdings are actually meager apart from the points of strength noted in the statistical summary. Further, since there are no independent co-operative activities of a widespread nature aside from the state agency's circuit, it is obvious that no long-time expenditures have resulted in the building of any adequate library collection except for the Rochester one.

b. Programs and services

The usual problem made evident in the literature and through observation is that audiovisual services in public libraries attempt to serve wide program needs of communities without much focus or continuation. Often a successful PTA venture is regarded as a high point; in another large category of use, "family film evenings" seem to satisfy professional involvement needs along with clientele appreciation. The standard here to be critically appraised is whether or not such film service promotes mere use of films without the gain of basic information about group and individual needs. Film use--or lack of it--as perceived through the interviews granted in systems visited appears to hover at this level, with a few notable exceptions.

One good reason why this state of affairs exists has been mentioned: the librarian's own lack of experience with film fare--content, range of films, experience in programming, and involvement in the program itself. This is the crucial aspect of the present level of audiovisual (especially film) services in public libraries, and the alleviation of this condition is directly related to the attitude and willingness of librarians to become involved in their own training and practice in the use of new media. A prime need for all systems in New York, then, is involvement in and promotion of suitable and continuous training activities.

The satisfaction of this need is a relatively long-term task which must begin now. As a first step, systems headquarters could, with minimum expense,

establish and promote information services about audiovisual resources, compile lists of available equipment and projectionists (or other experts), list program activities for which films would be useful, etc. Such a concurrent system-wide and intersystem activity, in the practical form of a simple bulletin, might begin overnight in all systems. It could be edited by some of the members, duplicated and distributed by the headquarters unit, and reactions collected by all member units. The state library could aid, as suggested previously, by supplying needed information such as reviews, preview reactions, etc.; but the state library cannot and should not attempt to produce a bulletin for local consumption. Enough variation exists in system characteristics and needs to make practical different bulletins for different areas.

While the pattern of information service is being established, each system must concurrently attend to film (and other material) preview and evaluation. Content background is one of the most pressing needs, and contact with audiovisual materials will further content knowledge; such contact is necessary because it brings with it increased knowledge of how and in what ways particular materials can be used for better service and increased program effectiveness. Therefore, it seems natural that while systems staff are becoming more familiar with content through regular preview and evaluation sessions, they will begin to experiment with material uses in a variety of situations. Librarians participate as observers in a variety of community activities; how many librarians have become program leaders in such groups where they could promote film or other material uses? Whether the program is inside or outside of the library, statewide audiovisual activity will be measured by the amount of librarian participation in programming and advising of activities which will use these aids.

A second need is for more extensive intersystem activity in all phases of librarianship, with special emphasis on audiovisual services. Immediate consideration of the shared services of an audiovisual librarian among several systems would be a practical approach; it is equally practical and urgent to think of the value of a jointly built and owned collection of films between two, three, even four contiguously-situated systems. Combined expenditures for such a regional grouping could provide several hundred prints within a short time. Duplicates needed would be purchased by each system only after need is demonstrated by requests from the region's collection. The support of such a service will come more easily as a shared burden than as large-sum individual system expenditures. All processing, handling, etc., could be provided by a center which agrees to handle such routines, either through reimbursement by each system or on the basis of a flat title charge. Information bulletins of a regional type rather than individual system ones would be a desirable result of inter-system activity.

In essence, this inter-system activity is the operation of a film cooperative. In New York state, with the system concept so fully developed, systems banded together would be able to provide essential administrative services without entering into the problems of circuitry or film packages common to most co-ops

elsewhere. Thus the service being built for all to use grows faster and more adequately; at the same time, all members of the regional "co-op" have access to a continually enlarging collection. The present film circuits would end as soon as inter-system activity develops.

A third need may well be the use of commercial sources wherever these are large enough and close enough to provide adequate service. The Directory of 3660 16mm Film Libraries² shows 64 film rental/lending agencies outside New York city and its boroughs, and exclusive of school or community restricted collections. Such rentals should be centered in the system headquarters so that an overview is obtained about what library film needs are, and how well they are being met. More importantly, it should be made clear to system members that film services are not inexpensive or free, and that involvement in film programming means clear understanding of the value of this material for specific and valid purposes. Stress here is not on audience size vs. film rental cost, etc.; justification for such spending is solely on the ability of film content to satisfy program needs in ways which no other material can. Experimentation with commercial or other rental sources could help define present film needs with low individual investments for those systems which would not easily be able to finance such a service.

There should be no question about the propriety of such expenditures at the systems level. The funds available could be from either the system budget, or prorated among member libraries according to use. A careful accounting of the money spent for rental will indicate the potential for establishing a collection or for joining with another system to share the burden of a growing audiovisual resource. Rental activity, in the main, should be considered a temporary one; however, even when collections are established on a system or intersystem basis, some rentals may still be necessary for special or peak load programs.

Good library film services must embrace the following activities: meaningful program concepts which select films for specific needs, lists of titles available, consultation with groups about selection of films, inter-system exchange, advisory aid from one system to another, and the purchase of titles for system collections. These are all justifiable activities, to be encouraged now by state consultants, local experts where available, and systems headquarters staff. Additional services for future growth will be built on these basic ones, with the addition of more knowledge of the content and more experience in conducting film programs. Most importantly, a clear understanding in the minds of systems staff must be tied to the development of programming at two levels, adult and juvenile. If past experience in other states is any guide, adult services involving films has shown too great a tendency to provide materials and count attendance; the matter of what good films actually do for adult group users and how well they serve adult program needs is largely an unstudied and unevaluated matter.

2. U.S. Dept. of Health, Education, and Welfare, Office of Education, Washington, 1958.

Record use is not comparable to film use since it is more a matter of individual circulation of and interest in the literature of music. All record collection building and servicing, however, might well proceed from the question point of: how well does this collection represent the standard repertoire (musical and nonmusical) as well as local demand? How much more does the library need in the way of general/special items to bring its collection up to standards of adequacy as well as of use? Since records approximate the cost of books, it is fair to ask if 50-100-500 albums do for the literature of music what the same number would do for any other subject or area. Any funds spent on records may be pointless if the resulting collection frustrates potential users rather than encouraging them because the investment is not a full effort toward a full resource.

It is no doubt a problem for some systems that their own headquarters, and also their member libraries, do not provide adequate space for film and other programs for their clientele. If staff members are actively engaged in group work, and if they are knowledgeable about total community resources, space can be found in almost every named community in the state. Most communities have at least one organization, including churches, which owns a 16mm sound projector; even if the library or system has to rent a projector from commercial sources, it should do so willingly if it is satisfied about the value of the program.

Systems should experiment with film showings and record programs for the public on a limited trial basis. Staff members might consult with local people who are experienced in the content of either type of activity and who might help both plan and publicize these events. Careful evaluation of the attendance and interest displayed at such activities will help determine whether public interest in films and records, in or out of the library, warrants further library-sponsored involvement for community use.

3. Future audiovisual operations at the state agency level a. Resources

The general philosophy of audiovisual services development is in the direction of increased self-sufficiency for each unit if any such service is at all justified; statewide resources should approach some point of adequacy beyond which any central supply function from the state agency becomes one of specialized intent and operation. As mentioned earlier, it is probably true that the states which proposed film services in their LSA plans held to the viewpoint that such services would be initially for demonstration and initiation in the belief that future larger unit development would absorb both the concept and the service.

It is the opinion of this observer that the best use of state funds for audiovisual resource building would be as expenditures for a truly complete collection of a specialized nature for each form of material, with the understanding that

each major audiovisual device which has use and application to library development be considered for its rightful share of the total fund. Films will receive the lion's share of the total; records probably should receive the second priority; and other aids will take up the balance. These other items probably should include a small investment in filmstrips, some 2 x 2 slide sets, and some selection of programmed texts. Included with the audio discs should be some consideration of the usefulness of prerecorded tapes, although there is little precedence elsewhere for suggesting that this additional resource be established at the state agency.

A major consideration for effecting a basic change in the audiovisual resources stems from the attention of the N.Y. State Library to a coordinated, high level, statewide reference and research program involving all library resources in the state; to this direction, but at a different administrative and conceptual level, should be attached the current plan for college credit proficiency exams being sponsored by the Education Department. Interestingly enough, these two widely variant reminders of the need for a total coordination of library resources bring into sharp focus possible different results from the establishment of specialized film and record resources. For the most part, film use is considered group use; only a few institutions throughout the country permit individual borrowing and use of 16mm sound films. Reference needs arise from and are satisfied as individual needs; yet a specialized 16mm film collection could justifiably be used by individuals seeking advanced and limited information where a general collection might be outrageously overstrained by such use. Records are individually borrowed for the most part, since most record collections are organized in terms of general tastes; however, a specialized record collection might well be important for group use in numbers and ways not now realized.

The main impact on a future specialized operation should be viewed from the standpoint of its relation to the total acquisitions program of the state agency. At such a future date when systems operations reach a desirable minimum standard of achievement, the role of the state library should be, surely, that of a superagency.

In accordance with the state agency's future acquisitions policies for all materials, the emergence of a special, superior collection would seem to conform with these points already stated elsewhere: 1) that the state library will become the "library's library"; 2) that it will meet advanced reference and research needs throughout the state; and 3) that such a special materials collection will help reduce unnecessary referral requests while at the same time allowing for centralized service in particular areas of subject and type-of-material need.*

*Unpublished statement of the N.Y. State Library, 1963, pp. 10-11.

If this change in the acquisitions program for audiovisual materials at the state agency is acceptable, the agency's film collection should not be continued as a reservoir for systems use in lieu of their own resources. It should contain films of a kind and in sufficient depth to make it a collection of superior, if limited, resources for particular and specialized programming needs. This collection should contain, probably, the following subjects:

	<u># of Prints</u>	<u>% of Collection</u>
1. A broad-based collection of titles dealing with community problems, government (all levels), social problems and welfare, educational developments and concepts, etc., which are not distributed by other N.Y. state government agencies:	<u>800-1000</u>	<u>55</u>
2. A selected group of films dealing with art, drama, opera, literature--"cultural" subjects--in short subject and feature length:	<u>200</u>	<u>10</u>
3. Films which are too expensive and/or too limited for systems collections: full length biographies, science series (physics, chemistry, etc.), special titles dealing with N.Y. state historical matters, etc.:	<u>200</u>	<u>10</u>
4. A selected group of films, American and foreign, dealing with librarianship and which emphasize public library operations:	<u>100</u>	<u>5</u>
5. Children's films which are based on literature, history, American social life, animal life, play, and crafts:	<u>300</u>	<u>15</u>
6. A selected and limited group of films representative of cinematographic art* experimental camera work, photo techniques, etc. <u>E.g., A Chairy Tale, N.Y., N.Y., "C," Le Merle, The City, etc.:</u>	<u>100</u>	<u>5</u>
Totals:	1700-1900	<u>100</u> (approx.)

There should be little or no duplication in this collection, on the basis that where repeated demand is evident for some particular title(s), such items should be purchased for inclusion in systems collections.

*The Educational Film Guide (H. W. Wilson Co.) classified these films under:
Moving pictures - As an art form.

The resources to be made available will be:

Films (as suggested by area and number)
 Records (plus some tapes after a survey of feasibility of use)
 Filmstrips--art, history, community concepts, training activities, etc.
 Slides sets--2 x 2--art, crafts, local history, technology
 Programmed instructional materials--limited purchase, on the
 recommendation of specialists in the Dept. of Education, of
 scrambled texts and other forms useful for college and high
 school proficiency work

The budget necessary to provide the film collection and the other elements of the state library resources is:

	Annually: 1st-3rd Years	Annually: 4th Year-
Films:		
150-200 prints aver. \$250 per print	\$37,500	100 prints \$25,000
Records:		
600 albums at \$5.00	\$ 3,000	250-300 albums \$ 1,500
Filmstrips:		
250 titles at \$7.00	\$ 1,750	50-100 titles \$ 700
2 x 2 slide sets:		
100 sets at \$25.00	\$ 2,500	25-50 sets \$ 600
Programmed materials:		
50-100 items	?	25-50 items ?
Totals:	\$44,750	\$27,800

The tentative operating figure of \$44,750 for the first three years is possible because of the highly-respectable previous investments of \$145,928 over the past six years by the state agency. Yet this sum for materials has resulted in a resource which is by no means the largest in the state, or for that matter, the largest in any library in the state. The establishment of a major resource in films and other nonprint materials requires a very large financial investment on a continuing basis. It seems illogical and unnecessary to assume that \$100,000 per year will be available for audiovisual resources alone; but such a sum would not be excessive for the purpose at hand if the state agency were to continue to serve as the single source of supply for the entire network of systems in the state.

ALA public library standards suggest the following amounts to meet the objectives of modern library service:

Films: 250 prints, with 25 new prints annually

Records: 1,500 albums, with 300 albums added yearly³

These materials are to be part of the resources of each system as defined in the standards. On a theoretical basis, then, the state library should buy 22 (no. of systems) x 25 (recommended annual acquisitions) = 550 prints, which at average prices per print of \$200, would total \$110,000 annually. Obviously such an expenditure is unnecessary, because the state agency does not now (or for the future) contemplate sending each system a collection of 25 prints, or to continue such a service on the basis of 25 new prints per annum per system. Record costs on top of this figure would be another respectable sum.

If the major resource of the state is a specialized collection for both films and records as suggested, it should be possible to justify the purchase of 150-200 prints in the tentative budget given above; additionally, the 300 albums (x 2 as a multiplier for more adequate statewide service) will serve to build the disc (and tape) collection to a high point of satisfactory content. Both figures--total acquisitions annually and number of items--seem satisfactory in the light of system interest to date, with the expectation that such activities will expand in the future.

The ALA standards do not quantitatively define numbers for filmstrips, slides, or other materials. Budget figures suggested herein are trial ones, and are therefore subject to revision in either direction according to demand and library involvement. The thinking behind the major resource concept of necessity includes these additional forms of materials.

b. Staff

A pressing and continuing need is for a steady flow of information about materials, seconded by a steady stream of ideas about uses, problems, etc. Hence the need appears for a professional audiovisual consultant, whose full-time commitment will be the translation of advances in audiovisual concepts into library applications for systems. The professional audiovisual consultant will have, for a long time to come, the basic responsibility of serving as a demonstration agent--to help show the ways in which films and other materials can be used to further library objectives. This role will entail the setting up of training sessions to discuss and evaluate materials, to conduct practice sessions which program these materials, to deal with evaluation and critiques, to work with outside groups to further audiovisual concepts, and to act as advisor in collaboration with other consultants. Specifically, the audiovisual specialist will have his greatest effectiveness in the area of selection of materials as part of the total state resources. For example, whenever print materials are suggested for purchase, the a/v

3. Public library standards . . . (Chicago, ALA, 1956), p. 36.

person should be able to help append a supplementary list of useful a/v items; whenever library programming or service is discussed, he should be a resource person to help focus on the relations and extensions of typical services into the a/v field.

The a/v consultant will of necessity be concerned primarily with training. The training itself may well consist of two major elements: increased familiarity with materials content, and constant attention to the integration of audiovisual practices with more familiar services. While this consultant has first of all a statewide approach, he will be only one member of a staff of specialists whose attention is focused on system needs. His usefulness, therefore, will be considered as part of the total team and all its activities. There should be no idea of competition for either interest or activity time in the sense that the a/v person is promoting a "new" area; rather, the instigation of any new service or the consideration of any new materials should involve a more complete degree of coordination and fuller view of library operations.

Since the state agency consultants are intimately related to the success of the systems, it is inferred that this group of specialists is familiar with and involved in the growth of systems services. In a real sense, then, state people are also systems people through their constant contacts throughout the state. This fine quality of ongoing participation can be capitalized on by the audiovisual consultant, in collaboration with other specialists, in the area of selective practices. The state agency is itself faced with a continuing attention to selection for a purpose, using the best sources, practices, and experiences. It becomes necessary, then, that this basic professional practice be transmitted down and out. In the case of a/v materials, with so few available selection guides and dealing with so few librarians who have broad audiovisual backgrounds, future library growth can be plotted, almost, in the way in which selection of materials in a special area reflects the total selection practices of each system. The final test, of course, is in the growth of support for each library; one element of this growth can be the increase in awareness, accessibility, and use of audiovisual materials under the helpful eye of a specialist who in turn collaborates with other specialists.

The work of the professional consultant will probably necessitate the employment of a clerical assistant. This person will aid in the production of materials to be issued by the state agency which will be useful for film and other material lists, program ideas, etc. The clerical assistant can compile information about material uses from other libraries, thus making available a continuous stream of practical tips. She can be responsible also for selecting from commercial sources material titles and available annotations for the attention of the specialist as well as for systems. She could assist in the compilation of an inservice training type of handbook, and with the necessary statistical reports.

What will be the principal points of contact and expected results from the employment of an audiovisual consultant? First, the full range of library ser-

vice areas will be represented by all the staff specialists. From this array, it should be possible to relate closely and with a sense of proportion audiovisual concepts with other, more immediate and common library practices. For example, during staff conferences, the discussion of ways to help improve age level services could involve consideration of audiovisual materials; during consultations with systems staff and directors, the audiovisual consultant along with one or more specialists can help expand either planning or evaluation of a particular service aspect. Second, the audiovisual consultant could arrange for demonstrations, preview and evaluation sessions, the use of expert audiovisual personnel from outside the library field, and the conduct of sessions for training systems staff in the use of equipment. Indeed, one important result from the employment of such a person would be the long-term gain in relations between librarians and non-librarians involving the entire gamut of audiovisual concerns.

4. Future audiovisual services at the systems level

At the systems level, surely the most significant contribution for the future lies in the value of a constant, self-enlarging inservice training program. For the audiovisual aspect, with a built-in concern for proficiency with the equipment which is so necessarily a part of audiovisual operations, training may be adjudged as synonymous with acceptance and proliferation of service growth. One does not practice threading a projector to become familiar with gears, gates, and such; one learns to do this easily so that films can be shown, studied, and selected. One does not worry about the microgroove stylus as a technical specification; it is necessary to know this size so that records can continue to reproduce great sounds. From this stage of involvement on to the level of why audiovisual service is mainly a step-by-step acquaintance with content: from content to use by involvement; from doing to evaluating and expanding the entire cycle. Perhaps it seems oversimplified to describe a complex learning activity in such specific terms; but it seems equally odd to read of training programs which approach the total concept of modern librarianship by dealing with a single area as if it somehow would become magically integrated in the minds and actions of librarians, trustees, and patrons on the basis of a single example.

The acquisitions policy is a good place to start, in terms of future audiovisual commitments on both the state and system level. First, no audiovisual commitment can be made, even within the relatively modest levels of the ALA standards, until the entire staff is aware of and believes in the idea of extended aids for learning, recreation, and research. Second, when this is the common acceptance, it should be clearly understood that there is no specific or correct amount of budget to be committed to materials which stand alone only in a restricted definition of their value. Libraries which cannot concretely relate their services to an acquisitions policy, present and future, probably should not be spending funds on extended aids. The generally accepted exception to this rule is in terms of cooperative activity; but no film cooperative ought to be viewed as a substitute for below-par, local, total library resources which can be offset by plunging modestly into a "modern" service.

Mention was made earlier of the possible use of local experts for system activities. Where they can be found, persons with audiovisual programming experience should be called on to help in specific group programs, giving an orientation talk to staff members during training sessions, etc. Further, where school system audiovisual directors are available, they should be asked to furnish the library with a list of student projectionists who might be available for group use in the communities and area. These directors might also be asked to help in giving equipment orientation talks, presenting film information, use examples, etc.; such approaches might be of inestimable value in future school-public library relations.

The ultimate aim of the inservice training program for audiovisual involvement is to have every staff member who will be involved achieve some greater measure of content awareness and facility in the recommendation and use of these materials. Problems of technical services involved in audiovisual activities are not to be ignored, but they are of lesser consequence for the future of the service. Indeed, since little uniformity exists in the processing of films, records, filmstrips, etc., it would be somewhat useless to recommend a rigidly uniform system for application throughout the state. Visits indicated satisfactory handling of these items where they are presently found. Further, if far greater intersystem liaison and cooperation are obtained, it is conceivable that a data processing system serving a number of systems will do all technical processing, so that uniformity satisfactory to all members will be achieved.

Ideally, each system should work toward the establishment of its own basic film and record collections. These resources should conform to ALA standards which suggest: a) Films: 250 titles, plus 25 additional titles yearly; b) Records: 1,500 albums, plus 300 additional albums annually.⁴ Each collection should be aimed at satisfying demands made evident from evaluation of requests now channeled to the Special Services Section; each system collection, while containing a number of titles duplicated in other similar collections, should represent local needs and variations. Phonorecord collections should be built on standard lists, and should contain in addition albums selected to serve local special demand. The major achievement of such a network of resources would be widespread and equalized accessibility throughout the state. However, the practical restrictions of budget, population, and area differences between and among the various systems make it most likely that the establishment of twenty-two similar, duplicative resources is beyond possibility or need. An alternate plan of considerable merit* and practical accomplishment is the establishment of audiovisual resources in those systems which serve a minimum of 500,000 population. Excluding the three New York city systems, Nassau, Buffalo/Erie County, Westchester, and the Pioneer Library System would individually establish such collections as are described in Appendix B, Simple Budgets and Audiovisual Resources.

*Suggested by the Director, Library Extension Division, N. Y. State Library.

4. Ibid.

What of the other fifteen systems which would want and should have similar resources? These systems could band together, in groups of 2-5 systems, to establish intersystem owned and operated resources. The necessary income could be obtained by contract, using a variety of methods to divide and prorate costs: population, number of member libraries, existent materials, etc.

The major accomplishment of this kind of resource establishment will be that it provides the first step toward achievement of ALA standards as well as satisfaction of local needs. Each intersystem member will be able to help in the total size, selection, and availability of all materials jointly collected. Each resource headquarters (the single agency responsible for the administration of the intersystem service) will be able to advise on and share information about demands, content, etc. As a joint enterprise beyond the immediate satisfaction of audiovisual goods, such a venture should make possible additional avenues between systems for increased library service throughout the state.

Services resulting from such resources are a recognized part of the totality of modern public library functions. An inherent part of library operations is continuing review and evaluation of all elements of its offerings, and audiovisual services are no exception. As collections grow, each component should be examined for its relation to the total system's needs as well as for its adequacy in the particular area it serves. Cooperation with nonlibrary audiovisual activities should be carefully investigated so that in each system a complete roster of such facilities and programs is accounted for in the system's plans. Film councils, formerly a common activity for communities, might be revived through system and intersystem leadership to achieve a new level of coordination and importance; indeed, regional councils could lead the way in exploiting all area resources to an extent not now realized anywhere.

For example, where local interest in photography has resulted in individual slide collection development, or in the making of experimental movies, the library might explore the possibility of private collections or specific titles housed where the public could make use of such resources for group needs. Such films might be used to create interest in high school cinematography courses, or as units in social studies work. If the member library is in a position to acquire such materials, it should communicate its experiences with both its system headquarters and other systems.

Systems in New York can help provide the answer to better involvement in, and satisfaction of, program needs if they stress the importance to all staff members of the evaluation of both adult and juvenile film services from the criterion of how the library has been able to add materially to the success of the particular venture. Specifically, questions such as these should be answered: is the librarian aware of the relation of the particular program to others which are to be accomplished? Is the material selected the best and most apt for the purpose? Is the film itself known to both librarian and user? Has the librarian been able to relate the film to the total resources available for the group's needs? When such

questions are answered and evaluated for any period of film service, such data should help make it clear whether or not the film service of the system is adequate and desirable. Whatever funds are expended for films, the justification of such amounts is in the quality of programming, not in the number of bodies tallied at meetings.

The services of a shared audiovisual librarian also should be considered fully. The concept of sharing of specialist personnel is not new in librarianship, even though the practice is rare. However, with the emergence of systems on the basis apparent in New York, the feasibility of such human resource use is far more practical than in other areas for which the idea was generated. Such staff members would concentrate on equalizing all audiovisual practices between systems, lending support through inservice training, arrangement and leadership of library-school-organization clinics, etc. These specialists would be in prime positions to aid the state audiovisual consultant in tailoring special services for different systems at different times and for different purposes; they would be also in the best position to aid state consultants in evaluating the relationships between audiovisual concepts and total library offerings. These staff members would be necessary, if intersystem services develop.

This report called attention earlier to a continuous and self-enlarging inservice training program for the audiovisual area. Inservice training as thus defined is not only a briefing or information program, but it is also a real self-educational enterprise whose main results will be evidenced in increased staff proficiency in content knowledge, program planning and execution, and evaluation of results. Even for staff members without the professional degree, involvement in a continuous exposure such as this kind of inservice training should result in increased appreciation of total library services, of which the audiovisual aspect is their particular focus.

No mention has been made of television materials. Since the widespread use of videotapes, kinescopes have become generally of minor importance. A few network public service telecasts are made available for use via kinescopes. However, this number is limited and is usually available from a commercial film distributor, hence they are part of the film collection. Attention to the announcements about such items is necessary, whether or not purchase follows. For the next decade, at least, it appears that videotapes will not be much used in public libraries due to the prohibitive cost of such tape playbacks.

However, there is an aspect of educational television which should be mentioned. Increasingly, as schools are drawn into the use of instructional television, local production needs (in addition to the materials available through organized network facilities) become highly demanding on educational personnel. The library-individual or system- will have little if anything in the way of working materials such as videotapes, or other forms to appear from direct television operation; but supplementary materials--films, etc.--will and must be available to aid in the successful production of television materials. Further, as teachers

are more involved in the classroom in the use of such aids, they will need to know more about a variety of topics, not all of which are in print forms. The libraries throughout the state can become quite active and important partners in supplying basic educational experiences--at all levels--by being involved wherever and however possible in television activities. The audiovisual services of any library will be of great importance in present and future developments.

There is another element which should be mentioned. All of the previous emphasis on greater librarian involvement is of little consequence if the librarians do not use their competencies in such ways as are implied by the previous paragraph. Not only will it be important for the systems staff to know about what local educational television is doing, but also it is important that the content of additional aids be firsthand knowledge so that better integration of print materials with television programs be realized. Only the librarian who knows both fields can do this; and the field of television is a hungry one which devours content of all kinds at a fearful rate. Students, parents, teachers, and librarians will be involved increasingly in the immediate years ahead in this broad-ranging supplement to the standard educational method.

Information about such advances is most likely to be available at the state agency level through communication with the Dept. of Communications and Educational Television. What information is gained there through such interdepartmental activities should be quickly and thoroughly diffused through all library systems. Indeed, it is hard to see there can be anything else but more increased liaison and effective joint action as part of the best total educational service to the people of the state. The library is first and foremost an educational agency, and a rightful partner in any and all of the steps of the educational process.

It has been implied, but not stated, that all systems staffs will be equally enthusiastic for and supportive of the suggested directions for increased utilization of audiovisual ideas. A haunting question for librarians everywhere, and New York is no exception, is "where do we get additional money for more staff, more materials, and new services?" The simplest answer, but not the easiest, is that the funds are already there in part, awaiting translation into this area of library operations. Yet it is obvious if another service is added to a limited budget, which sees no relief in additional funds, some existing aspect of library direction may be either neglected or constricted. The support of audiovisual services will inevitably bring additional gain to the total library operation because such activities work toward greater satisfaction of all patrons, who in turn come to think more favorably of the library more frequently; further, the possibility of tapping new areas of patron interest (as suggested by the questionnaire returns) provides a broader base of appeal by the library, on the one hand, and by the patron, on the other, for increased support for wider, total services.

What of the library or system already operating at the maximum of its financial support level, or one which is in a minimum-population and tax return area? Such institutions may be able to add audiovisual resources only on the basis of intersystem cooperation; and even for some, this small investment (which must be continuous) may be considered exorbitant. Yet to do nothing,

even in such situations, is to deprive patrons of the opportunity to use and know useful, up-to-date materials.

Can and should such a continuous activity be both supported and justified at the present level of systems development and stability? It would appear so, if the concept of total library growth and review is the real purpose behind the audiovisual task. Rather, the emphasis is on a pattern of activity which must be translated into a consideration of the full cycle of library service, which is the major problem facing systems now and for the future. One evidence of the relation between audiovisual services and the total of library services is seen in the summary of the short questionnaire sent to systems: most of those who answered do not have at this time an acquisitions policy for audiovisual materials. The point is that attention to audiovisual services should be a reflection of its true role: an ancillary, peculiarly important and useful arm of the total library operation.

Why should the focus be on audiovisual activity and not on other aspects, such as centralized processing, centralized reference service, etc.? There is no question here of "either-or"; certainly such fundamental internal programs are of the highest priority for the future improvement of all services. But if any progress is to be made in implementing the letter as well as the spirit of the ALA standards, an approach probably can be made as easily in and through an aspect which is considered new and experimental, as it can through any other approach. Even though this rationale is obviously subject to considerable debate, it seems beyond question that the service under discussion is a valuable contact point between two major agencies in our communities--public schools and public libraries. Can other singular library problems be so characterized? Whether or not they can, audiovisual services embrace a broad spectrum of fundamental library phases: age services, group and individual potentials, community resources, etc. From this variety, any library can choose its own vantage points of development and evaluation. If audiovisual services can become as involved, they provide their own level of justification.

Appendix A: Questionnaire and Summary of Results

GRADUATE SCHOOL OF LIBRARY SCIENCE

University of Illinois

Urbana, Illinois 61803

8 October 1963

Dear _____:

I am making a survey of the New York State Library's audiovisual program about which you were informed through a memorandum from Miss Connor (#26, August 28, 1963). I have had the opportunity during my two visits to the state to talk with a few directors and staff members about their concerns with audiovisual services, and to discuss the role of the State Library in the audiovisual field.

It would be of great value for me to be able to visit all library systems throughout New York; unfortunately, I am unable to do so. In lieu of such an omnibus tour, the librarians whom I visited agreed that they would answer several questions in writing; further, they felt that their fellow directors would not object to doing the same. I hope you will find it possible to give me your thinking on the following points, in as much detail as you can find time for. May I have your reactions by Friday, October 18? (One copy of this letter is for your files.)

Thank you for your cooperation. Here are the questions; please answer them on this side and on the back of the page in the interests of time and energy.

1. What role do you consider films, records, etc., to have in promoting the growth of your library system and the objectives of public library service?
2. Are there any special resources in your area (film collections, musical activities, etc.) which might constitute a usable addition to your audiovisual services?
3. Does your library have an acquisition policy which considers and/or mentions audiovisual materials? ☐ Yes ☐ No
4. What kinds of help would you like to receive from the State Library to make it possible for you to expand your audiovisual program? (Please be as detailed and frank as possible--your answers will be confidential if you wish.)

Sincerely yours,
/s/ Harold Goldstein
Professor

Questionnaire Results (15 returns/22 sent)

1. What role do you consider films, records, etc. to have in promoting the growth of your library system and the objectives of public library service?

Promotion of libraries as educational institution:	3
Excellent supplement to book stock:	5
Educational value in themselves:	2
Service to larger segment of community:	4
Same functions as written materials:	3
Provide trial by library without cost	
Secondary role to books--grouped with special materials	
Part of information package where form less important than quality of information	
Many use a/v without using books	
Mass appeal:	2
Group programming contact and development	

2. Are there any special resources in your area (film collections, musical activities, etc.) which might constitute a usable addition to your audio-visual services?

College collections:	2
Local radio stations--could possibly use their disc collections?	
Art collections	
Cooperation with school and college a/v departments	

3. Does your library have an acquisition policy which considers and/or mentions audiovisual materials?

<u>Yes</u>	<u>No (at present)</u>	<u>Soon</u>
6	7	2

4. What kinds of help would you like to receive from the State Library to make it possible for you to expand your audiovisual program?

Central storehouse for films	
Continue and expand film circuits:	4
Best administered at state level	
Printed and annotated list of films and supplements: (1, card form; 1, ratings of previewed films)	8
Film program packages, each on single subject, with discussion guides and reading lists:	2

Special lists:	2
Make film and filmstrip on system services for publicity use	
Provide experimental and special films:	2
Continuing study of film collections in state agency and public libraries	
Any help	
Workshops and training programs:	3
Bibliographic aid in locating special titles	
Filmstrip catalog	
Promotion of film series	
Large collection of records	
Purchase assistance (bibliographic? financial?)	
Establish system of statewide selection of a/v materials	
Manual on a/v materials, services, and uses	
Either large scale duplication or dissolution of circuits and pooling of all titles:	2
Traveling a/v specialist	
Record lists	
Complete bibliography of all a/v library service materials	
Record lists	
Complete bibliography of all a/v library service materials	
Record deposit collections for trial	
Local financial aid	
Mandatory intersystem use of state-owned and -collected materials	
The whole program needs revision	
The large concentration of films in Albany does not help the systems who are working in the field	
Larger rotating collections on a more frequent basis	
More efficiency in the state center. We generally do not know what we are receiving in a rotating collection until after it arrives. No annotations provided.	
There has never been a complete annotated catalog published	
We would like to work on an annual basis--receive bookings (rotating collections) for a year at a time.	

Appendix B: Statewide A/V Statistics⁵

1. Statistical Summary, N. Y. State Library Systems (1962) (except NYPL, Queens, Brooklyn, Rochester, and Syracuse Public Libraries)

	FILMS			RECORDS		
	Holdings	Circ.	Expend.	Holdings	Circ.	Expend.
Buffalo/Erie Co.	440	---	\$ 24,767	28,721	---	10,000
Chemung County (Steele Mem. Lib.)	63	498	3,747	1,655	9,670	2,176
Clinton-Essex- Franklin	1	---	---	---	---	---
Finger Lakes	---	---	---	912	339	1,772
Four County	---	---	---	---	---	---
Livingston County	---	---	---	474	---	---
Mid Hudson	---	---	---	125	---	---
Mid York	---	---	---	---	---	---
Mohawk Valley	---	---	---	583	1,860	1,866
Monroe County	---	---	---	5,003	---	---
Nassau	250	---	5,186	---	---	---
Nioga	5	---	240	---	---	121
North Country	640	4,000	5,762	2,000 ('63)	---	---
Onondaga	1	---	---	60	---	---
So. Adirondack	---	---	---	30	---	---
Southern Tier	35	---	5,477	41	---	333
Suffolk	---	---	---	---	---	---
Upper Hudson	---	317	---	65	---	---
Wayne County	20	---	2,310	---	---	---
Westchester	---	---	---	---	---	---
Wyoming	---	---	---	264	---	665
TOTALS	1,428	815	\$ 47,449	37,933	11,869	\$ 17,128

5. Furnished by New York State Library (summary of annual reports).

a. Rochester P.L. (Monroe Co.) (1962)

FILMS			RECORDS		
Holdings	Circ.	Expend.	Holdings	Circ.	Expend.
3,210	26,382	*	8,005	74,233	*

*A/V Budget (1961): \$30,500

2. State Library (1962)

FILMS			RECORDS		
Holdings	Circ.	Expend.	Holdings	Circ.	Expend.
approx. 1,200	2,543	*	2,329	2,101	*

*Combined film/record expenditures: \$40,965.

b. System loans (fiscal 62: Apr. 1962-Mar. 1963)

	FILMS	RECORDS
<u>Shipments</u>		
Individual libraries	962	76
Circuits	59	46
<u>Items</u>		
Individual libraries	1,671	946
Circuits	946	1,144

3. Statewide total expenditures (for systems listed only)

a. Films

Systems:	\$ 47,449	average system expenditure: <u>\$2,259</u>
State Lib.:	\$ 40,965*	
	\$ 88,414	
(w/Rochester)	\$ 30,500*	film expenditures as % of total systems
	\$ 138,914	materials expenditures (w/o Rochester): <u>10%</u>

b. Records

Systems:	\$ 17,128	average system expenditure: <u>\$821</u>
State Lib.:	\$ 40,965*	
	\$ 58,093	
(w/Rochester)	\$ 30,500*	record expenditures as % of total systems
	\$ 88,593	materials expenditures (w/o Rochester): <u>4%</u>

*Combined expenditures, films and records.

Appendix C: Sample Audiovisual Budgets

Library expenditures for all materials generally represent 15-18% of the total budget funds. Examples used in the ALA Costs of Public Library Service in 1959 (ALA, 1960), a supplement to the ALA standards, illustrate this point adequately. The following characteristics are assumed for the purposes of presenting the sample budgets below:

1. Type A systems will serve populations of 500,000 and more;
2. Type B systems will serve populations of 300,000 or less;
3. Both types of systems will receive a minimum income of \$1.50 per capita;
4. The total funds based on the products of 1 x 3 (type A) and 2 x 3 (type B) will be \$750,000 and \$450,000 respectively.

On the basis of 15% of total income for materials purchases, type A systems will spend \$112,500 annually, and type B systems will spend \$67,500 annually.

ALA standards for audiovisual resources for library systems recommend the following numbers of items:

. . . 250 films in the collection, with 25 prints added yearly;
1,500 longplaying albums (exclusive of duplicates) . . . with 300
new albums purchased annually.
In addition, pamphlets, maps, filmstrips, slides, and other materials
properly constitute part of the collection. . . .⁶

The following expenditures are necessary to provide audiovisual services which include the materials recommended above:

	<u>Type A</u>		<u>Type B</u>	
	<u>Initial Exp.</u>	<u>Annual Exp.</u>	<u>Initial</u>	<u>Annual</u>
1. <u>Materials</u>				
250 films @ \$150 each	\$37,500		\$37,500	
25 films annually @ \$150 ea.		\$3,750		\$3,750
1,500 albums @ \$4 each	6,000		6,000	
300 albums annually @ \$4 ea.		1,200		1,200
Other mat'ls--filmstrips, etc.	1,000 est.		1,000	
Annual expend. for others		250 est.		250
2. <u>Personnel</u> : one audiovisual spec.	7,000	7,000	7,000	7,000
3. <u>Overhead</u> : inspection, handling, insurance, etc.	3,600	3,600	3,600	3,600

6. Public library standards (Chicago, ALA, 1956), p. 36

Total Budget:

	<u>Type A</u>		<u>Type B</u>	
	<u>Initial</u>	<u>Annual</u>	<u>Initial</u>	<u>Annual</u>
1. Materials	\$44,500	\$ 5,200	\$44,500	\$ 5,200
2. Personnel	7,000	7,000	7,000	7,000
3. Overhead	3,600	3,600	3,600	3,600
	<u>\$55,100</u>	<u>\$15,800</u>	<u>\$55,100</u>	<u>\$15,800</u>

For both types of systems, obviously the initial and annual costs, to conform to minimum standards, is the same. However, in the case of Type A systems, the initial outlay represents 40% of the total materials fund of \$112,500; for Type B systems, this outlay is 85% of the available total of \$67,500. In both cases, the optimum initial expenditure is absolutely disproportional to the total for all materials, and thus impossible to justify.

The annual operating funds required from both types of systems, \$15,600, represents 14% for type A systems, and 23% for type B systems. The type A percentage is high, but possible; the type B percentage is too heavy a burden for any such system to bear. How can these necessary expenditures be achieved?

For the hypothetical system types and totals presented, the following means of adjusting expenditures might prove practical:

Type A: Expend one-fifth (20%) of the initial materials funds required, \$55,100, plus one-half of the annual funds, \$2,600--\$13,600 for five years, to which is added the personnel and overhead costs (\$7,000 and \$3,600). The total will be an annual audiovisual budget of \$24,200 for five years. Succeeding annual budgets will be \$15,800 as indicated. The five-year budget will amount to 21% of the total materials funds which, while quite high, would be within the capacity of a large system. The annual expenditure after this period will be lowered to 13%, with a probable reduction to 10% if savings, fees, etc., can be effected. All expenditures referred to are percentages of the materials budget, not the library's total budget.

Type B: Combine at least two systems, with the desirability of including four, so as to achieve a total materials fund for two systems of \$135,000 or more. By using the same suggested formula of purchasing one-fifth of the initial materials, one-half of the annual materials plus personnel and overhead costs, the combined systems expenditures will amount to 17% of the total materials budget for the first five years for two systems, 12% for three, and 9% for four systems. The annual expenditure will amount to approximately 11% for two systems and correspondingly less for more than two. The final percentage of total materials funds used for audiovisual purposes could be reduced to as little as 6% if a number of approximately equal size/equal income systems are involved in an intersystem audiovisual complex.

The major considerations are: 1) that only the large systems of 500,000 population and over can afford to divert sufficient funds to establish minimally adequate audiovisual resources and services of their own without devoting a crippling proportion of their materials funds for this service; 2) that smaller systems can provide this service and these materials if they band together and provide an intersystem facility which would be capable of withstanding the diversion of funds in the proportions outlined.

If the per capita income is much less than hypothesized, then it may be necessary for two type A systems to enter into intersystem audiovisual operations. It will be necessary, obviously, in such cases to consider the combining of even more type B systems to accomplish the services.

If systems are determined to provide audiovisual services, the suggested method of funding and sharing this responsibility is one way of establishing the operation.

* * * * *

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